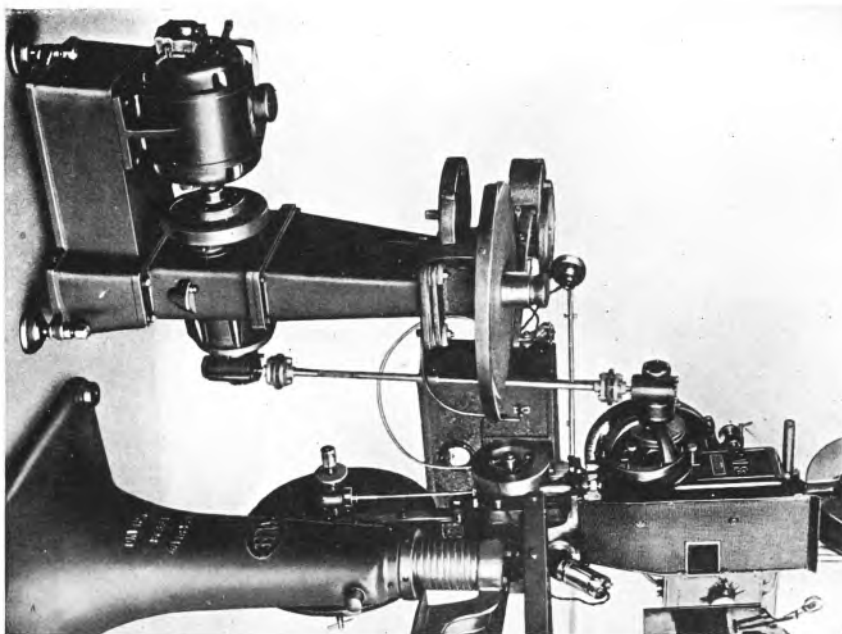




The Gramophone & Typewriter Company's Model De Luxe of 1904 which cost \$25

THE TALKING MACHINE REVIEW

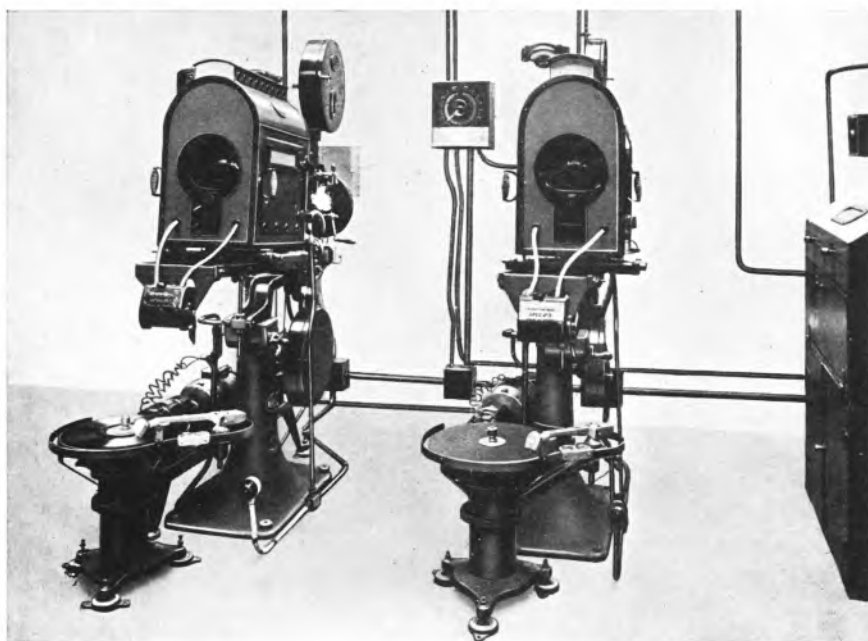
no. 12 October 1971



(E 348)

(Courtesy of Marshall Sound System, Ltd.)

TURNABLE SHOWING DRIVING ARRANGEMENTS,
FITTED TO A KALEE PROJECTOR



(E 348)

(Courtesy of B. T. P., Ltd.)

TYPICAL LAYOUT FOR TWO SOUND-EQUIPPED KALEE PROJECTORS

SOME NOTES ON RECORDING IN GLASGOW.

BY WILLIAM GALLACHER

Readers may be interested to know that there was a little spate of activity here in Glasgow during the early 1900's and up to World War I.

Collectors of early 78's will be familiar with the HOMOPHONE label, which appears in either black and gold, black and red or green and red.

The black and gold version is often found in Glasgow with the words 'Recorded in Glasgow' round the bottom of the label, but "Pres ed in Berlin" as in normal Homophones on sale in Great Britain. It would seem to be quite genuine, for I have found items by local people, such as, Jock Mills (comedian), Mr. McKenzie Murdoch (violinist), and the Govan Burgh Police Pipe Band complete with marching instructions from the Pipe Major !! (Govan is a district in Glasgow).

Then there is the 'B O B' record, with a bright red, white and blue label bearing the words "THE BOB RECORD COMPANY, 14, HOWARD STREET, GLASGOW C1" and the date '913. Of those I have found, I feel that they had no 'original' recordings, as I have never found anything remotely Scottish on this label!!! Military bands, cornets and Jack Charman seems to have been their staple diet. Some of them bear the same markings and style of numbering (same shape figures) as do the British Homophones. So it seems that this Company used other people's masters.

WAVERLEY with its pink and gold label may be Scottish. My only example gives nothing away, as it is of a Military Band playing an overture. The cover of this record tells us "All records by William Hannah (the Scottish accordionist) are played on the Excelsior Accordeon.... and the Band on this record is the Excelsior Band. . . Can anyone help?

The above are ten-inch records, but now we come to the little Berliners. I have seen one by Herr Iff's Orchestra (who I know spent a couple of years in Glasgow in the first few years of this century). The disc of which I write gives no indication whether or not it was actually recorded in Glasgow, but its title is the "Clyde Yacht Club Quadrille", and since our river is the Clyde, it's quite possible. Can anyone help?

I hope these notes will prompt readers living OUTSIDE London (or the other main record producing towns of the world) to let us know if there were any little companies issuing discs or cylinders in their towns.. For instance, it is known that Peter Wyper (the famous Scottish accordion player on such discs as Columbia and Regal, had a little CYLINDER company going in his home town of Hamilton known as Wyper's Empress Records. Those I have heard all feature himself.

* * * * *

VITAPHONE RECORDS

BY MELVIN C. HARRIS

Before giving a few details about the Vitaphone recordings I think it is about time we stopped hailing Al Jolson as "The First Talkie". One says this statement so often and even the British Broadcasting Corporation in a recent programme on early talkies endorsed this quite false statement. In fact as early as April 1923 De Forest was showing whole programmes of short talking pictures and was constantly improving the quality of the recorded sound (prior to 1923 the sound quality in his early experiments was very poor) and by 1924 he had advanced as far as the production of a two-reel comedy, "Loves Old Sweet Song".

In 1925 the De Forest talking pictures were shown in the specially built talkie theatre at the British Empire Exhibition in London and in the same year a number of American movie houses installed his sound equipment.

Before De Forest there were many other pioneers of sound films but of them all there is little doubt that De Forest made the most significant contribution.

The Vitaphone system was basically the Western Electric sound recording system specially adapted for film studio use. The recording machines and the cameras were geared together so that complete synchronisation was assured and the projectors and playback turntables were coupled in a similar manner. In order to avoid frequent switches from one projector to another the recording speed was reduced to $33\frac{1}{3}$ r.p.m. and record sizes were varied from 12-inches to 20-inches. The records were centre-start and on playback the steel needle of the heavy, counter-balanced pickup was placed at the point of an arrow scratched into the blank shellac. When a start frame on the film leader was showing in the projector gate then the picture and sound were in complete synchronisation. Any break in the film or leader had to be replaced by an exact number of frames otherwise the synchronisation was lost, but as long as this requirement was met, the synchronisation remained perfect.

The playback pickups were designed so that, while "retaining an even balance over the whole scale, the pickup gave more prominence to the lower notes recorded." The reason being that "the lowest notes cannot be fully recorded, as the track on the disc would occupy too much space."

The pressings themselves were made without abrasive additives in the shellac 'dough', and the surface noise was thus lower than the standard 78 r.p.m. issues. The cut was about 0.0025-inch deep and 0.005-inch wide. The space between grooves was about 0.004-inch, while the number of grooves per inch varied between 80 and 100 in usual practice.

The Vitaphone talking films were launched by Warner Brothers on 6th. August, 1926 (the date 19th. February, 1927 given on page 286 of 'From Tinfoil to Stereo' is an error) at their theatre in New York. At that first showing Will Hays appeared on the screen and his synchronised voice introduced the Vitaphone and announced the items to follow his appearance. Then came short items in which Elman played the violin and Martinelli and Marion Talley sang solos and then the main feature "Don Juan" starring John Barrymore. This main feature, however, was without dialogue but had a specially composed score recorded by the New York Philharmonic Orchestra.

The Jolson film "The Jazz Singer" appeared in October, 1927, it too was a Vitaphone production. It was certainly an important landmark in sound pictures but by no means 'the first'.

I own two complete Vitaphone sound tracks, one is of the film "Hold Everything" released in 1930 and starring boxer Georges Carpentier and Sally O'Neil, which film launched the song, "You're the cream in my coffee" - the other is of the film "Bride of the Regiment" starring Walter Pidgeon, Allan Prior and Vivienne Segal - another 1930 release. I also have a single-sided 16-inch Vitaphone record from the film "The Underdog" starring James Barton, but I do not know when this film was made.

All these 12-inch double-sided records play well on a modern $33\frac{1}{3}$ r.p.m. record player. All the records except two are "Pressed by Columbia Graphophone Co. Ltd., London." The two exceptions, obviously replacements, are "Pressed by Warner-Brunswick, Ltd., London."

On page 94 the two photographs of circa 1931 are of apparatus used to play the Vitaphone records.

EDITOR'S NOTE: I have also seen Vitaphone records pressed by the (Edison Bell) James Hough Co. These were at $33\frac{1}{3}$ r.p.m. In his book "A Pictorial History of the Talkies" by Daniel Blum, (latterly re-published in Europe by Spring Books) is a miniature facsimile of a Warner Brothers advertisement, the legend of which says - "At last "Pictures that talk like living people! "If it's not a Warner Picture, it's not a Vitaphone."

A NEW REPRINT 'The Hupfeld Player Piano'. A reprint of a catalogue showing player pianos installed with the famous, though uncommon now, Hupfeld reproducing-piano action together with a description of them. Available from the Editor, see our sales leaflet.

EDISON
DISC MASTERS
BY
RAYMOND WILE



continued from page 74,
August, 1971

- London 12" 178,S2 Andrea Chenier-La mama morta.Carolina Longone White
There is a plated master of S2 & a test on ED12-4
- London 12" 179,S1,S2.Traviata- De' Miei bollenti spiriti Attilio Salvaneschi
Plated master of S1. (tenor)
- London 12" 180,S1,S2.Traviata - Ah! fors e lui Lucrezia Bori
The master wax of S1 still exists
- London 12" 182,S1,S2.Aida -Aida and Amneris. Carolina Longone White and Eleanora
Plated master on S1,Test of S1 on ED12-5. De Cisneros
- London 12" 181,S1,S2.Gioconda - Suicidio Carolina Longone White
Plated master of S2,Test of S2 on ED12-4
- London 12" 183,S1,S2.Iris - Ho fatto in triste sogno Carolina Longone White
- London 12" 184,S1,S2.Ballo in Maschera - Eri Tu,che macchiavi Eduardo Fatti Canti
The master wax of S2 exists
- London 12" 185
- London 186 Gioconda-Cielo e mar Attilio Salvaneshi
- London 12" 187,S1,S2.Roi de Lahore - O casto fior Eduardo Fatti Canti
Plated master of S2;Test of S2 on ED12-6
- London 12" 188,S1,S2.Madama Butterfly - Un bel di,vedremo Lucrezia Bori
Plated masters of S1 & S2;Tests of S1 & S2 on ED12-14 and ED12-7
- London 12" 189 La Boheme - Racconto di Rodolfo Attilio Salvaneschi
- London 12" 190,S1 L'Anico Fritz- Son pochi fiori Lucrezia Bori
There is a plated master of S1
- London 12" 191 Rigoletto - Questa o quella Attilio Salvaneschi
- London 12" 192,S1,S2,S3. Manon Lescaut - In quelle trine morbide. Lucrezia Bori
Plated master of S1;Master waxes of S2 & S3;
print of S1 on ED12-60
- London 12" 193,S1 Otello - Il sogno Angelo Scandiani
Plated master of S1;print of S1 on ED12-62
- London 12" 194 Pagliacci- Prologo Eduardo De Bury
- London 12" 195,S1,S2.Lohengrin - Elses traum Marie Rappold
Master waxes of S1 & S2 still exist

London	12"	196,S1,S2	Don Pasquale - Serenata A plated master exists of S2	Luigi Marini
London		197	Luisa Miller - Quando le sere al placido	Aristodemo Giorgini
London		198	Aida - O patria mia	Marie Rappold (tenor)
London		199	Carmen - Canzone de Toreador	Marie Rappold (soprano)
London		200	Traviata - De'miei bollenti spiriti	Prete Benedetti (bar)
London		201	Rigoletto - Pari siamo!	Luigi Marini
London	12"	202	Herodiade - Vision fugitive A master <u>wax</u> exists	Prete Benedetti
London	12"	203,S1	Faust - Dio possente There is a test of S1 on ED12 - 65	Eduardo Fati Canti
London	12"	204,S1,S2	Tannhauser - Elizabeths gebet There is a master <u>wax</u> of S1	Marie Rappold
London	12"	205,S1	Aida - Ritorna vincitor There is a master <u>wax</u> of S1	Marie Rappold
London	12"	206,S1,S2,S3	Ernani - O de' verd' anni miei There is a plated master of S2;a master <u>wax</u> of S3; test of S2 on ED12 - 8	Eduardo Fati Canti
London	12"	207,S1	Freischütz - Aria di Caspar There is a plated master of S1	Allen Hinckley, bass
London	12"	208,S1,S2	Tosca - E lucevan le stelle There is a plated master of S2	Luigi Marini
London	12"	209,S1,S2	Favorita - Vien Leonora a piedi tuoi There is a plated master of S1 & master <u>wax</u> of S2.	Eduardo Fati Canti
London	12"	210	Africana - Adamastor, re dell' onde profonde.	Prete Benedetti
London		211	Meistersinger von Nürnberg - Ansprache des Pogner	
London	12"	212,S1	Trovatore - Il balen del suo sorriso There is a plated master of S1	Allen Hinckley
London		213		Prete Benedetti
London	12"	214,S1,S2	Pescatori di Perle - Mi par d'udire ancora. There is a plated master of S2	Prete Benedetti
London		215	Favorita - Vien Leonora	Aristodemo Giorgini
London		216	Rigoletto - La donna e mobile	Allen Hinckley
London		217	Lohengrin - Königs gebet	Aristodemo Giorgini
London		218	Favorita - Una vergine, un angiol di Dio	Carolina Longone White
London		219	Roberto il Diavolo - Cavatina	Carolina Longone White
London	12"	220,S1,S2	Madama Butterfly - Un bel di, vedremo There is a plated master S1; master <u>wax</u> of S2; Test of S1	Carolina Longone White
London	12"	221,S1,S2	Cavalleria Rusticana - Voi lo sapete Master <u>waxes</u> exist of S1 & S2	Carolina Longone White
London	12"	222,S1,S2	Mefistofele - l'Altra notte in fondo mare Master <u>wax</u> exists of S2	Carolina Longone White
London		223	Traviata - Di Provenza il mar	? Baratto
London	12"	224,S1,S2	Mignon - Ah! non credevi tu Plated master of S2	Luigi Marini
London		225	Pagliacci - Prologo	Prete Benedetti

London 12" 226, S1, S2.	Carmen - Aria di Micaëla	Lucrezia Bori
	Master <u>wax</u> of S1; plated master of S2	
London 12" 227, S1	Tosca - Recondita armonia	Attilio Salvaneschi
	Plated master of S1	
London 12" 228, S1, S2.	T. raviata - Addio del passato	Lucrezia Bori
	Master <u>wax</u> of S1, Plated master of S2	
London 229	Ballo in Maschera - Alla vita che T'arride	Baratto, bar.
London 230, S1, S2	Tosca - Recondita armonia	Luigi Marini
	Plated masters of S1 & S2. Tests of S1 & S2 on ED12 -13	
London 12" 231, S1, S2.	Zauberflöte - In diesen heil'gen Hallen	Allen Hinckley
	Plated masters of S1 & S2	
232	Ave Maria	Marie Rappold & Albert Spalding
London 233	Rigoletto - Miei signorini, perdono	Prete Benedetti
New York 234, S2	Three Solitaires - Concert Polka	Victor Herbert & Orch.
	Plated master of S2	
New York 235	Mademoiselle Modeste - selections	Victor Herbert & Orch.
25.Aug.10. New York 10" 236	Light as a feather	Charles Daab, bells
London 12" 237, S1, S2.	Favorita - Spirto gentil	Attilio Salvaneschi
	plated master of S2	
London 238		Attilio Salvaneschi
London 12" 239, S1, S2.	Aida - Ritorna vincitor	Caroline Longone White
	Master <u>wax</u> of S2	
London 12" 240, S1	Otello - Ave Maria	Lucrezia Bori
	Master <u>wax</u> of S1	
London 241	Rigoletto - Parmi veder le lagrime	Attilio Salvaneschi
London 12" 242, S2	Mignon - Ah! non credevi tu	Attilio Salvaneschi
25.Aug.10. New York 12" 243	Red Mill - selections	Victor Herbert & orch.
25.Aug.10. New York 244, S2	Dragon Fly	Victor Herbert & orch
	Plated master of S2	
25.Aug.10. New York 245	Scarf Dance	Victor Herbert & orch
Paris 246	Die Lotusblume	Leo Slezak
Paris 10" 247, S1, S2, S3.	Otello- Ora e per sempre addio	Leo Slezak
	'Hold' changed to 'rejected. Plated master of S2	
Paris 248	Pique Dame - Lebengleicht	Leo Slezak
Paris 1 0" 249	Otello - Mort d'Otello	Leo Slezak
	Rejected by Edison M.O. S3, S4 = rej. Aug. 1914	
Paris 250	(Lenz?)	Leo Slezak
Paris 251	Tannhauser - Dir töne Lob !	Leo Slezak
Paris 252	Aida - O terra, addio	Leo Slezak & Bianca Lenzi
Paris 253	Ungeduld	Leo Slezak
Paris 254	Carmen - Hier am Herzen treu geborgen.	Fritz Vogelstrom, tenor
Paris 255	Trovatore - Ah! Si, ben mio coll'essere.	Leo Slezak
Paris 256	Alessandro Stradella (Flotow) - Serenade.	Leo Slezak
Paris 257	Boheme - Wie eiskalt ist dies Handchen.	Fritz Vogelstrom
Paris 258	Walküre - Libeslied	Fritz Vogelstrom
Paris 259	Meistersinger von Nürnberg - Fanget an!	Fritz Vogelstrom
Paris 260	Mignon - Connais-tu le pays ?	Eleanora De Cisneros
Paris 12" 261	Trovatore - Stride la vampa!	Eleanora De Cisneros

Paris	12"	262,S1,S2.	Huguenots - Nobil Signori, saluta	Eleanora De Cisneros
12.Sep.10.	New York	263	Attila - Praise Ye	Agnes Kimball, Reed Miller, Frank Croxton
12.Sep.10.	New York	264	Under the double eagle (made over on 418)	Band
12.Sep.10.	New York	265	Southern Roses waltz (made over on 743)	Band
	New York	266		
	New York	267	Peer Gynt Suite	Band
	New York	268	Hungarian Rhapsodie, Part 1.	Band
Paris	12"	269,S1	Herodiade - Egli e bel	Carolina Longone White
Paris	12"	270,S1,S2.	Lohengrin - Gralserzählung: In fernem Land.	Fritz Vogelstrom (tenor)
			There is a plated master of S1.	
			Master <u>wax</u> of S2; Test of S1 on ED12-10	
Paris		271	Aida - Pur ti reveggo	Leo Slezak & Bianca Lenzi
Paris		272	Meistersinger von Nürnberg - Preislied	Leo Slezak
Paris		273	Pique Dame - Wenn ein Antonio	Leo Slezak
Paris		274	Trovatore - D'amor sull'ali rose	Marie Rappold
Paris		275	Trovatore - Ai nostre monti.	Leo Slezak & Eleanora de Cisneros
Paris		276	Aida - Celeste Aida	Leo Slezak
Paris		277	Lohengrin - Gralserzählung: In fernem Land	Leo Slezak
Paris		278	Alessandro Stradella (Flotow) - Jungfrau Maria	Leo Slezak
Paris	12"	279,S1	Prophete - O toi qui m'abandonnes	Eleanora De Cisneros
			Plated master of S1	
Paris	12"	280,S1,S2.	Semiramide - Cavatina	Eleanora De Cisneros
			Plated master of S2	
Paris	12"	281,S1	Gioconda - Suicidio	Eleanora De Cisneros
Paris	12"	282,S1,S2.	Don Carlos - O Don Fatale	Eleanora De Cisneros
			Plated masters of S1 & S2	
Paris	12"	283	Huguenots - Bianca al par	Leo Slezak
Paris	12"	284	Prophete - Ah! mon fils	Eleanora De Cisneros
Note: Paid,	New York	285	Arlesienne - Agnus Dei	Albert Spalding
\$1,000	New York	286	Meditation from Thaïs	Albert Spalding
for 6	New York	287	Rondo Capriccioso	Albert Spalding
specials			This appears on an experimental pressing from	
on 23.Sep.1910.			Sept.1912 - 82001A. This matching was <u>not</u> used.	
			The Edison National Historic Site owns a copy which may be unique.	
	New York	288	a) Serenata (Vieuxtemps) B) L'abeille (Schubert)	Albert Spalding
23.Sep.10.	New York	289	Intermezzo	Band
	New York	290	Dance of the Brownies	John F. Burckhardt, bells
19.Sep.10.	New York	291	Home, sweet home (? remade)	Knickerbocker Quartet
	New York	292	Albumblatt	Albert Spalding
	New York	293	Golden Sunset Waltz	Piano
	New York	294	E X P E R I M E N T A L	Piano
	New York	295	EXPERIMENTAL - LATERAL CUT - 'Where, oh where, etc.'	
	New York	296	EXPERIMENTAL - LATERAL CUT - 'Where, oh where, etc.'	
London		297	Don Giovanni - Finch' han dal vino	Fritz Feinhals
London		298	Cavalleria Rusticana - Voi lo Sapete	Bianca Lenzi

This listing of Edison Disc Masters is compiled by Raymond Wile (All Rights Reserved) and will be continued on page 125.

May I present some notes on how I have dealt with warped records?

I use this equipment:-

1. Any 33 $\frac{1}{3}$ rpm turntable - such as the remains of a kiddie phono at your junkshop, with the three speed turntable about seven inches in diameter.
2. Light bulb holder such as a floor-standing lamp or bulb socket/switch with a cord and clamp.
3. A red-lensed heat lamp bulb.
4. Two pieces of plate glass large enough to completely cover both sides of the record to be flattened - old car windows (safety plates) might be cheaper than new. (If you had many records to flatten, 2 extra pieces of glass for "chill plates" after the "press plate" step would be helpful.)
5. Fifteen or twenty pounds of weight, like a stack of old magazines.
6. Set the face or red lens of the heat bulb about four or five inches over the turntable so that the centre of the lens is over where the centre of the grooves will be and turn on the heat lamp and turntable and let them run for five minutes to stabilise their heat.
7. While warming, warm the two pieces of glass to be used for pressing to just about or slightly less than the hide on the back of your hand can stand to hold.
8. Put a warped record on the turntable and watch closely as the record rotates for just the moment the record becomes plastic and remove the record to between the heated "press plates" and place the weight on the top.
9. If the "chill plates" are to be used they should be room temperature (75^o recommended - not super chilled air conditioned 65^o) let the record set between the "press plates" for three to five minutes then carefully slide the record to the "chill plates" and reweight leaving the record for at least ten minutes.
10. When the record is removed from either the cooled "press plates" (if the "chill plate" method is not used) or the "chill plates" put the record immediately in a clean unwrinkled jacket or "bag" and place in a pile of flat jacketed records for, say, overnight.

THE CAUTION POINTS ARE AS FOLLOWS; (and I cannot stress these enough)

1. thoroughly clean all pieces of plate glass
2. thoroughly clean the surface of the turntable
3. wash the record (I use dial soap and luke warm water and dry with old lint free turkish towels.) EDITOR'S NOTE - I do not know what "dial soap" is in Britain. I have found mild washing-up liquids very satisfactory.
4. warm the "press plates" (cold "press plates", more likely as not, will crack the records !!!)
5. watch the record with hawk-like intensity for just the first moment of being plastic, insufficient heat obviously will not work, but too long under the heat lamp will put the record in one of the following pigeon holes -
 - A. increased surface noise,
 - B. blistered record surface,
 - C. flat out shot.
6. practice with some junk records first, even if you have to warp some junk records to get some practice on!!!

I've personally flattened over a hundred warped records with this method, had them come flat and experienced no appreciable noise increase. Even I was successful with a record which was so warped that the central hole would not touch the spindle of even the seven inch diameter turntable.

* * * * *

In considering the reproduction of cylinder recordings, I feel that until a full investigation of modern drives and motors is made, the original cylinder-turning-device should be used.

THE THIRD GREAT WORKING OF STEAM ENGINES at STOURPAINE BUSHES, DORSET; 24-26th. September, 1971
I am sure that many readers remember steam engines being used in actual work - and you do not need grey hairs to go back that far. They were used for haulage or wherever a steady strong power was required. Their inconvenience might have been lack of speed in heavy haulage and a great thirst for water on a long run. Diesel engines for mobile work and electric motors for stationary work has brought their general demise, but the **steam** engine was by no means inefficient.

We cannot put back the clock to revert to a previous age so we must rely upon preservation societies and rallies to give us the opportunity to see again these machines of the past actually working.

Being an "exhibitor" at this rally I was privileged to be in the grounds in the mornings before the general public was admitted which afforded opportunity to see things more easily. (It was a very popular event for over 70,000 attended). There were at least forty steam engines of different kinds to be seen. What a magnificent sight it was to see nine "Showman's Engines" gaily painted with immaculate brass gleaming in the morning sunshine standing in a row side-by-side chuffing away gently to provide electricity for the 'side shows'. These were mostly made by the famous steam engine firm of Burrells. Elsewhere, engines (Fowlers, Garretts, Aveling & Porter, Wallis & Steevens, etc) were working threshing machines, saw benches, grinding meal, ploughing, rolling, etc. Fodens and Sentinels were giving rides around the grounds.

Also on show were old cars, motor cycles and farm machinery. Then there was a big fairground - the total site exceeded 200 acres, which gives an idea of the vast scale of the Event.

Dispersed about the grounds were fairground organs, I did not count them but the programme lists seventeen. There were Gaviolis, Mortiers, Marengis, Chiappas, Limonaires, Du Wynn, Verbeeck, etc. They all played beautiful music and were so well sited that none clashed with each other. Leslie Brown (who specialises in such things) had a stall selling L.P. records of fairground organs from all over Europe. (If you are interested in such discs write to him at 95, High Street, Stockton, Teesside TS18 1BD). Each organ had its own individual tone so it was very interesting to compare them. One Mortier had trumpet flares on the ends of the pipes giving a loud, more 'penetrating' sound.

What did your Editor leave at home which he ought to have taken along with him? His camera and tape recorder.... to his eternal shame!

The Talking Machine Review "table" was a composite one with friends Russell Barnes and Michael Wyler showing a few phonographs, gramophones, cylinders and records. Although just a small display, it stimulated much interest. It was situated in the "Models Exhibition" tent and was among magnificent working models of all sorts of steam engines and fairground equipment, as well as steam trains. I felt a little ashamed that nothing we exhibited was made by ourselves. To compensate for this we were kept very busy playing cylinders and discs to eager listeners young ones who had not seen horn gramophones and phonographs, and older ones recapturing for a few moments a memory of the past.

It was very pleasant to meet people from all corners of the British Isles; readers of this magazine, other record/phonograph collectors and people genuinely interested in things of a previous age.

This "Rally" was a very large function with much of absorbing interest to see and do. It was the biggest function of this type which I have ever attended and it was by far the best organised. In fact, I cannot find a fault. The grounds were well laid out, car parking arrangements were adequate for such a large crowd, catering stalls plentiful and although the approach roads were minor ones, being in the heart of the countryside, good traffic control made access very easy.

It is to be hoped that this excellent Event will be held again next year, for it must surely be the premier Event of its type anywhere. We shall keep you informed, for it contains just the sort of thing that we feel would interest many of you. I am sure that those of you who attended this year will want to add your congratulations to the Organisers and all who helped in any

way.*

The following is an extract from "Singers of Imperial Russia", a biographical dictionary of Russian singers of the late nineteenth and early twentieth centuries, which Michael Wyler expects to complete within the next few months.

ALTCHEVSKY, Ivan Alekseyevitch. (15th, December, 1876 - 27th, April, 1917)

Russian operatic tenor.

He graduated at Kharkov University and studied singing with his brother, G.A. Altchevsky, and then in Paris. He continued his voice training with O.C. Paleček, the famous bass who subsequently became a teacher and producer. Altchevsky's operatic debut was at the Mariinskii Theatre in St. Petersburg in 1901 where he sang until 1905. Between 1908 and 1911 he appeared at the Paris Opera and from 1910 until 1914 at the Bolshoi Theatre in Moscow. He also toured in Russia, in many European countries and in the United States.

His rôles included Sobinjin ("A Life for the Tsar"), Don Juan ("The Stone Guest" by Dargomyzhsky), Sadko, Raoul ("Les Huguenots"), Faust and Don José ("Carmen"). One of his best praised rôles was that of Hermann in "Pique Dame" which he played with great verve. He created the rôle of the Astrologer in the world premiere of "Le Coq d'Or" in Moscow in 1907, and the title-rôle in the premiere of "Scemo" in 1914 at the Palais Garnier in Paris. In 1917 he suffered a complete mental breakdown and died in a sanatorium.

He had a voice of wide range and beautiful timbre, capable of sensitive nuances and used with a fine sense of artistry. He was also famed for his concert performances, both in Russia and abroad.

His voice may be heard on a handful of extremely rare recordings made for the Gramophone Company between 1903 and 1905 (Russian Zonophone and black G & T).

Copyright Michael Wyler. 1971

* * * * *
MUSIC HALL JUBILEE

FIFTY YEARS IN RETROSPECT

(Extracted by "Museum Researcher" from the Nov/Dec. issue of "Music" - 1902.)

From Pilgrim's Inn to modern music-hall. Such in brief is the history of the Canterbury, which last night celebrated its fiftieth anniversary, with the support of its founder, the veteran Mr. Charles Morton, who a month or two since had his eighty-third birthday, says a writer in the 'Daily Telegraph'. Historians there are who boldly assert that Shakespeare was among the early patrons of the house of call, which at the time of the Reformation changed its name to that of the "Canterbury Arms". It bore that title when the tavern became the property of Mr. Morton in 1848. Four years later, in 1852, he began the venture which proved to be the parent of the Music Hall today. What a contrast lies between the past and the present! An effort was made yesterday to portray it upon the stage by Mr. G. Adney Payne towards the end of a stupendous programme, when a succession of portraits of old-time favourites was presented, with the songs familiar to a bygone generation, the vocalist for the occasion being Miss Ray Wallace,

Mr. George Leyton, and Miss Peggy Pryde. And this selection was followed by the appearance of many 'stars' of to-day announced by the "chairman" from his table, the duty discharged in turn by the best-known music-hall managers of the day.

Mr. Morton, in carrying his memories back to the very early days, could not, in a brief interval snatched from a very busy morning at the Palace Theatre, recall that he had ever displaced the rightful occupant of the chair at the old Canterbury.

"The Canterbury Chairman", he said, "was Mr. John Caulfield, of the Haymarket Theatre. He sat at what was called the chairman's table, and his duty was to announce the singers and keep order. He was surrounded by a few choice spirits, and he was required to be sociable, but not drink with everybody in those days. The custom may have fallen to that later at different halls." The chairman's table seems to have descended to the first music-hall as a legacy from its progenitor, the "sing-song". "Harmonics" at public-houses, where Dibdin's sea ditties and classic songs were heard twice or thrice a week, had always a select table for the most important habitués. Out of the harmonics came the concert-rooms and saloons, and these in turn, under the dictum of the Lord Chamberlain, had to declare themselves theatres or music-halls. It was then that the Grecian Saloon became the Grecian Theatre in City Road, and the Britannia Saloon the Britannia Theatre in Hoxton.

'Before I started the Canterbury', said Mr. Morton, "John Rous was the proprietor of the Eagle Tavern, where the Grecian Saloon was, and there plays on a regular stage were given, drink being sold freely in the auditorium. There was no music-hall as we know it today, but sing-songs took place in a large room behind the public-houses."

From such a beginning came the Metropolitan in the Edgware Road, the White Lion opening a concert-room three nights a week with nominal admission. Upon the concert-room the first Canterbury was a distinct advance.

"It was only of one floor", resumed the original proprietor, his memory still fresh, in spite of his ripe old age. 'It held about 300 to 400 people. I rebuilt it in 1854 to hold from 800 to 1,000, and I put this second hall over the first one without stopping a single night. We played in the old hall on Saturday night, cleared it away, and played in the new one on the following Monday. There was one balcony, with seats at a shilling, and the ground floor or area, with seats at sixpence on any two prices."

The question which Sir Henry Ponsonby afterwards brought to a head had not then arisen - the distinction drawn between the theatre with the banquet in the auditorium, and the music-hall with refreshment, but without dramatic entertainment.

"There were no questions of conscience about the drink then," drily remarked the manager; "bars were in the auditorium and everywhere. The license covered the whole of the premises. And as to dramatic entertainments I never had any 'sketches.' They are comparatively of recent introduction. I have adapted a pantomime with two people - Marshall and Bury. But it was stopped by law."

Mr. Morton had no orchestra at first. "Simply a grand piano and the harmonium - nothing more - not even a cornet in those days."

"What was in your programme then?"

"Glees, madrigals, choruses, solos - sentimental and comic. Nelly Power, who sang 'The Fisherman's Daughter', was with me from the first. She was a serio-comic, and a very clever little girl. She afterwards went into the theatres. Jenny Hill, with 'The Thrush', was another. She afterwards acquired the name of 'The Vital Spark'. Then came George Leybourne with his waltz songs. His 'Champagne Charlie is my name', was once the rage of the town; and then Fred French's 'Come along, do,' also caught the public's fancy. Annie Adams was popular with 'Ginger-beer went pop! pop! pop!' and in my day the Great Vance sang, 'I'm par excellence', with the others -

Mr. G. H. Macdermott's famous jingo song, 'We don't want to fight', Bessie Bellwood "What cheer, Ria!" and Bessie Bonehill's "When you're up in the world", were all of a later day than mine at the Canterbury."

The development of the music-hall into variety theatre has been gradual, but complete. Mr. Morton recalls the appearance under his management in the "early fifties" of a Frenchman, Pico, who played a little mouth instrument named after him. He was engaged at the Canterbury for two or three months at a salary of £100 per week.

"Salaries, as a rule," added Mr. Morton, "were about a third of what they would be now. Augustus Braham, Miss Russell, and Madame Emily Soldene were then receiving about £15 a week. To-day they could earn from £80 to £100. But then, of course, the demand is greater. I recollect that to the Hungarian Band, conducted by Herr Kalotz, I paid in the fifties - it was about 1855 or 1856 - 100 guineas a week."

Gymnastic "turns" at the Canterbury and the halls which quickly followed it were the outcome of the sensation created by Leotard at the Alhambra, and Mr. Morton scored with two little flying trapezists, Henri and Fau. While on the south side of the water (Editor's Note: This means south of the River Thames, London. The Canterbury was situated just south of where the rail terminal Waterloo Station now stands. In fact not far from the famous "Old Vic" Theatre of present day.) Mr. Morton added, in 1857, to the Canterbury a gallery known as "The Royal Gallery over the Water", containing modern pictures, and some by old masters - a collection worth £70,000. The building and the opening of the 'Oxford' was then undertaken by him in 1862, and the artists engaged would be driven from one hall to the other in broughams. Thus originated the system which enables a music-hall favourite to appear nightly on two or more stages in various parts of London. (Editor's note: The 'Oxford' stood in Oxford Street very near to its junction with Tottenham Court Road. The site later became occupied by a Lyons Corner House restaurant).

Mr. Morton's career led him into wider fields of management still, his connection with the Canterbury in course of time terminating. It developed into a theatre of varieties in 1879, and became the property of Messrs. C. C. Crowler and G. A. Payn. In 1882, he presented a rectorate being severally associated with the Oxford, Tivoli, Metropolitan, Euston, Paragon, and other places of entertainment. Mr. Fred Miller is the general manager of the Canterbury, and the musical director, Mr. Jesse Williams, conducted here in 1868-70.

* * * * *

LETTER TO THE EDITOR

Dear Mr. Bayly,

Having once toyed with the idea of a Verdi discography until I realised that a life-time would not be enough for the job, I read with great interest Mr William's article "Early Verdi on Fonotipia" that within its self-imposed limits was very comprehensive. Some records can be added to it, however, culled from Mr. Bennett's invaluable catalogue of Fonotipia records, in numerical order:-

39077	Sammacco	Ernani - O dei verd'anni miei
39203	Luppi	Ernani - Infelice
39738	Martinez-Patti/Luppi	Ernani - Esci! a te
39739	'	Ernani - Solingo, errante
92111	Tallexis	Ernani - Ernani involami
92114	Corradetti	Ernani - O d.i verd'anni miei
92599	Bonini	Ernani - O dei verd'anni miei
120050	Autori	Ernani - Infelice
120060	P. ro	Ernani - Infelice

120071 Fregosi/Poli-Randaccio/Mannarini &c. Ernani - O sommo Carlo
 120073 Righetti Nabucco - Tu sull labbro
 152737 Ronchi Ernani - O dei verd'anni miei
 168021 Righetti Ernani - Infelice
 168168 Ballarini Ernani - O dei verd'anni & La vedremo
 172117 Bertinelli Ernani- O dei verd'anni miei

unpublished (individual arias unknown) -

XPh 22	Russ/Longobardi/Pacini	Ernani	XPh 2555	Chelotti	Ernani
101	Bonini	Due Froscari	2566	De Macchi	Ernani
103	Bonini	Ernani	2618	Chelotti	Macbeth
378	Russitano	Luisa Miller	2619	Chelotti	Macbeth

From this list one might draw the conclusion that "Ernani" was by far the most popular of the early Verdi operas.

All numbers of six figures, with the exception of 152737, are electrical recordings.

To end: if Mr. Williams has not heard the "centenary" record of the Lombardi trio I can assure him that it is very fine.

Yours Sincerely,

Carl L. Bruun (Stockholm)

* * * * *

on ZARAH L ANDER

LETTER TO THE EDITOR

Dear Mr. Bayly,

Thank you for the interesting June issue of the Talking Machine Review. I especially liked the article on U.S. Decca which is the type of thing I need for my own research.

The review in that issue on pp 48-49 of the Zarah Leander re-issue L.P. is the prime cause of my letter. I can supply you with the recording dates and original issue numbers. Perhaps this will also interest your readers. The titles are taken in the same order as the review so I list only the first two words of them.

Ich weiss	Berlin	8th. March, 1942	Odeon (G) 0-4636b
Kann denn	Berlin	31st. October, 1938	Odeon (G) 0-4612b
K'nostar	Berlin	22nd. June, 1937	Odeon (G) 0-4756b
Heut' Abend	lad' Berlin	25th. August, 1939	Odeon (G) 0-4626
Ein Paar	Berlin	25th. August, 1939	Odeon (G) 0-4626
Und dann	Berlin	21st November, 1940	Odeon (G) 0-4630b
Ennen die	Berlin	14th. April, 1943	Odeon (G) 0-4645a
Jede Nacht	Berlin	14th. Apr 1, 1943	Odeon (G) 0-4645b
Ein kleiner	Berlin	15th. November, 1938	Odeon (G) 0-4616b
Gebundene Hände	Wien	7th. September, 1936	Odeon (G) A 169763
Wen ich	Berlin	21st. November, 1940	Odeon (G) 0-4633b
Blaue Husaren	Berlin	8th. March, 1942	Odeon (G) 0-4637b

The underlined letters differ from those in your article. I hope mine are correct. (Editor's note: In title four the sleeve and label say "Heut' lad ich mir die Liebe ein". In title nine, the sleeve says, "Ein kleiner Akkord. . ." whereas the label says, "Ein kleiner Akkord. . ." Thus we may be safe in taking Mr. Elfstrom's for title four.) The letter (G) above indicates that the record was manufactured in Germany. A169763 is the Austrian release number. I would welcome all details of any of the above records issued on Odeon records in other European countries. Miss Leander was a 'super star' at a time when Germany occupied much of Europe so I would have expected her propaganda value to have been exploited in those countries.

(continued on page 107)

THE SENSATION OF THE YEAR



**A
RADIOGRAM
FOR EVERY
RADIO SET FOR**

39/6

• Columbia •

A RADIOGRAM FOR EVERY RADIO SET

HERE is the most sensational development in the world of radio and gramophones—a Columbia Electric Record-Player for 39s. 6d.!

It is due to the success of the existing Columbia Record-Players that this remarkable instrument has been produced. They demonstrated that the public who could not afford a Radiogram still wanted to play records, but wanted them electrically reproduced in the modern manner to get the fullest advantage of up-to-date electrical recording.

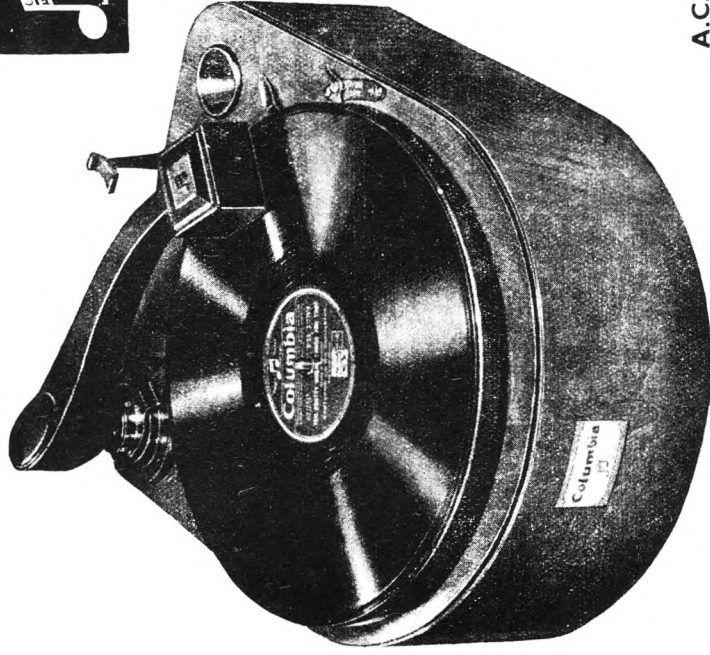
The big demand for the existing Columbia Record Players meant that more people bought records. They enjoyed the facility of choosing their own music.

So it became clear that a still larger public would buy records to play the music they liked best of all, and of their own choice, if an electric instrument could be produced at a price within their reach.

Here is that instrument—an electric record-player for 39s. 6d.

And it is no unknown production. It is a COLUMBIA, with all the high standard of quality, the perfect finish, and the magnificent TONE for which COLUMBIA in the record and gramophone world have long been famous.

In this new player you have A RADIOGRAM FOR YOUR RADIO



A.C. only.

**COLUMBIA ELECTRIC
RECORD-PLAYER**

39/6

Model 228 - - - - -

OR WITH FIVE COLUMBIA RECORDS - 49s. 6d.

with all radio offers him he still cannot get just what he fancies. For with this new Columbia Player, the whole world of entertainment is open to him on gramophone records. He can get the great orchestras of the world, the finest operas and their stars, virtuosos, splendid singers—or if he wants continuous programmes of variety here they are, with his favourite artists at any time.

With this new Columbia electric player, plugged into his radio set, such celebrities as the following are at his beck and call in the greatest music of the ages—

Sir Thomas Beecham Toscanini
Weingartner Furtwangler
Bruno Walter Szigeti

Kreisler Petri
Schnabel Gieseking
Ania Dorfmann Friedman
Elisabeth Schumann Gigli
Tauber McCormack
and a hundred others.

Or in Variety and Dance he can arrange endless programmes of the stars, such as

George Formby Gracie Fields
Paul Robeson Fred Astaire
Stanley Holloway Max Miller
Will Fyffe Hildegarde
Will Hay Dorothy Lamour
Flanagan & Allen Gertrude Niesen
Ronald Frankau Turner Layton
Clapham & Dwyer Western Brothers
Elsie & Doris Waters Phil Regan
Carroll Gibbons Victor Silvester

Ray Noble "Hutch"
Nat Gonella Harry Roy
Mantovani Henry Hall
and every other artist who ever made records—thousands of them to choose from.

No more wondering how to fill in an evening or an odd hour. Choose the stars you wish to hear from your records, switch on and your Columbia Electric Player gives you the best the world can offer.

**MORE ABOUT THIS
WONDER INSTRUMENT**
— SEE OVER —

THE GRAMOPHONE SENSATION OF THE YEAR

THIS WONDER INSTRUMENT

Not very big, but it will play 10-inch or 12-inch records with a fullness of tone and a richness of quality that is Columbia at its best.

As the illustration shows, the Pick-up and Turntable are mounted on the top of a shallow walnut-finished cabinet. It can be placed on the top of a radio set, or in any other position convenient to the user.

The cabinet contains the electric motor—built on the most up-to-date principles, for it runs at and maintains a constant speed without any adjustment. There is no winding.

The pick-up movement is contained in a moulded casing, which is lifted to facilitate needle-changing. (With Columbia Chromium Needles, this is largely obviated because each point plays up to 60 sides without changing.)

The angle at which the needle is set in the pick-up is specially designed to eliminate vibration noise or chatter. There is no lid.

By the side of the pick-up rest is a bowl-shape needle container. Hand and automatic brakes are fitted to the turntable.

Leads and plugs are provided for mains and for connection to a radio set.

Can be used with any A.C. radio set fitted with Pick-up sockets.

Suitable for mains supplies of 100-130 or 200-250 volts, 50 cycles.

Size 11 ins. wide, 13½ ins. deep, 7 ins. high.

This is the Columbia wonder player that opens up to every owner of a radio set new possibilities of entertainment—and the beauties of electrical reproduction of records—a radiogram for every radio set for 39s. 6d.

TWO OTHER MODELS OF THE COLUMBIA RECORD - PLAYER

Standard Model (226) . . £3 19s. 6d.

Automatic Model (227). Playing a
Self-changing Programme of Eight
Records £9 9s. 0d.

THE TALKING MACHINE REVIEW
International
19, Glendale Road,
Bournemouth BH6 4JA
England

I move on to two queries:-

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On English Concert Record "Gramophone" X761 has been issued 'Tres jolie Waltz'(Waldteufel), and 'Pomone Waltz'(Waldteufel). Matrix numbers are y2175_e, the last digit being unknown but it might be an "8" on one of the titles. I would like to have the original and other issue numbers and the complete matrix numbers. The recording date has been put at circa Sept-Oct 1919 by Mr. Rust; made in Hayes. The band is titled "Accordeon Ensemble, London." In the Swedish Zonophone catalogue of September, 1919 I have found "Klänge von Albis" and "Luisli" by Rufer and Ackerman, Zürich, Harmonica, issued on single-sided Zonophone X-78011 and X-78013. Can someone furnish me with details?

With my best wishes,

Mats Elfström

(Knälv. 10, S61600 Åby, Sweden)

SOME EXTRACTS FROM OLD BOOKS

CONTRIBUTED BY LESLIE J. HATT

JOHN LAWRENCE TOOLE In 1864 the comedian added to his reputation by his rendition of the principal character in Messrs. Brough and Halliday's lively farce, "The Area Belle", in which he introduced that extraordinary effusion, A Horrible Tale, which quickly took the taste of the town, and was sung decades later by Mr. Toole into the receiving cylinder of a phonograph, the actor remarking afterwards to a friend, "How will that do?" - an epilogue faithfully set red up by the instrument to be reproduced in due course, although quite unintentionally added to the ditty. (From, 'Players of the Period, 1891, by Arthur Goddard)

AN IRVING REMINISCENCE At the risk of appearing to be under a Lyceum spell in this after-dinner chat, I feel that I may recall one day in November, 1888, when Mr. Irving, Mr. Comyns-Carr, and the present writer visited Norwood, and the phonograph vibrated for the first time to the voice of the famous actor. (Editor's Note-Colonel Gouraud, Edison's representative in England at that time resided at Norwood in a house named "Little Menlo", where he recorded many very famous people of the day. It is only within the last decade that this house was demolished.) A bishop had spoken into it, an operatic singer had confided a song to it, a popular lady had beguiled it with a whistle, a cornet soloist had played to it, a pianoforte performer had filled its electric ear with a fantasia; but no foremost actor had recited to it. Colonel Gouraud thought it would above all things be fitting that Irving should endow the phonograph with a few spoken or recited words. Unfortunately, the best receiver had been left at the Press Club so that, apart from the want of practice, Mr. Irving spoke at a disadvantage. The result was very remarkable in its way. The voice came out a little muffled, the effect suggesting a speaking trumpet or a voice from a distance developing through a tube. Mr. Irving recited the first verse of 'The Maniac' by "Monk" Lewis:-

"Stay, gaoler, stay and here my woe;
She is not mad who kneels to thee:
For what I'm now, too well I know,
And what I was, and what should be,
I'll rave no more in prosed despair;
My language shall be mild though sad;
But yet I firmly, truly swear,
I am not mad, I am not mad!"

It was very strange, later in the day, when we stood upon the terrace of Colonel Gouraud's house, watching the changing effects of a wonderful watery sunset - to hear in the distance these words declaimed in a weird voice, not Irving's voice, as it seemed to us, yet with its intonations and inflections - but a voice that sounded if it might be proceeding through the bars of a dungeon deep in the basement of the beautiful chateau which Colonel Gouraud has built himself,

overlooking one of the loveliest of the many fine landscapes round London.

(From, "In jest and earnest", by Joseph Hatton, 1893)

(Editor's note: Subsequent building rendered Norwood and its environs less attractive and as London's tentacles spread, the area would not be considered "round" London, but relatively near to the centre of the urban sprawl which stretches so incredibly far in that south-east corner of England.)

* * * * *

COPYRIGHT ACT BECAME LAW JULY, 1912

(Extracted from "The Phono Trader", July, 1912 - by H.F. Andrews)

Even at this late hour, there is, we are sorry to say, no uniformity of opinion as to the incidence of the Royalty Tax imposed under the Copyright Act. The charges to be imposed are as follows:-

Retail Price - tax @ 2½%		Retail price - tax @ 2½%		Retail Price - tax @ 2½%	
30s.	9d.	25s.	7½d.	£1	6d.
16s. 6d.	5d.	16s.	5d.	12s. 6d.	3¾d.
12s.	3¾d.	10s.	3d.	8s.	2½d.
7s. 6d.	2½d.	6s.	2d.	5s. 6d.	1¾d.
5s.	1½d.	4s.	1½d.	3s. 6d.	1¼d.
3s.	1d.	2s. 6d.	¾d.	2s.	¾d.
1s. 6d.	½d.				

In the case of Double sided discs, the retail price of each selection is calculated half the full value of the disc.

The first cases to invoke the new Act were brought by the composers Paul Rubens and Lionel Monckton who separately charged Pathe Freres, Pathephone Ltd. in early 1913.

* * * * *

"DAILY MAIL" MYSTERY RECORD - CORRECT ANSWERS

Perhaps readers may possess this record and wish to know the 'facts', especially, as one might be in great doubt on listening to the second side in particular. This 'result' was published in January, 1933.

Side 1. Ambrose & His Orchestra; Leslie Hutchinson; Derickson & Brown; Binnie Hale; Doris Hare; Howard Jacobs; Robert Naylor; Billy Mayerl; Raie da Costa; Debroy Somers & His Band.

Side 2. Geraldo Gaucho Tango Band; Peter Dawson; Harold Williams; Albert Sandler; George Baker; Raymond Newell; Jack Mackintosh; Bobby Howes; Francis Day; Melville Gideon; De Groot; John Morel; Albert Sammons; Heddie Nasn; Cedric Sharp; Patricia Rossborough; Sam Browne.

(contributed by H. Frank Andrews)

* * * * *

RECORD RESEARCH REPORT BY FRANK ANDREWS

TOWARDS THE COMPLETE DOCUMENTATION OF ALL SO-CALLED '78 rpm' RECORDS.

1. It is probably now too late to expect every different 78 rpm record issued in Great

Britain to be catalogued, yet since I began researching JULBO Records a couple of years or so ago, I have come to the conclusion that about 90% of the total recordings can be itemised in some degree or other. (Editor's note: Some years ago when I said that a compilation of all records should be possible, so well-known collectors suggested it would be impossible because all companies did not even issue lists of their products. With the passage of time I have seen lists by some rather small and obscure makers, and would now be prepared to gamble on the fact that ALL COMPANIES DID issue lists. I feel sure too that many are dispersed among collectors if only we could get to them. This we can only hope to do. However, keep your eyes open, and your memories keen as to where you see such catalogues lurking. Please go on

with your report, Frank).

2. **WHAT HAS BEEN ACHIEVED SO FAR.** Much to the dismay of record collectors, especially those new to the hobby, there is no one organisation concerning itself with the project of the complete cataloguing of all gramophone records. I began collecting three years ago and was disappointed to discover no such reference work existed comparable to Stanley Gibbons Stamp Catalogues which are the vade mecum of philatelists all over the world. One would think that such a catalogue for gramophiles would be one of the priorities of the British Institute of Recorded Sound, but apparently such is not the case.

What has been done then? If we look at the situation from the methodical/chronological point of view, very little. The work done has been achieved by individuals who have tackled this or that label series because it contained for them some specific interest, such as opera singers, ballad or concert singers, jazz and blues combinations.

In the field of the 'voice' there are the excellent books from the Oakwood Press. Volume 1 contains the vocal recordings in the English language issued by The Gramophone Company (under its various names) between 1898 and 1925. This listing contains the speech records and the choral, chorus or glee recordings. Unfortunately, for completeness's sake, the full details are not given for many of the choral discs, especially the religious items. Two others volumes concerned solely with the voice are the German (Vol. 7) and Italian catalogues (vol. 2) covering the same period of time. These three have been taken separately due to the block numbering system employed by the Gramophone Company, as set out in The Talking Machine Review, June, 1971, pages 46-47. Each category in the recorded repertoire having its own number series, making it easy for the would be cataloguer to produce his numerical list, which self-advertises the 'blank entries' as he progresses through.

These volumes, then, can be considered as "catalogue series" listings, except that, from a British point of view, the German and the Italian books give no indication as to which of the discs contained therein were issued in Great Britain, and which were not.

The remaining volumes from the Oakwood Press are specifically 'label series' listed in numerical order. They consist of the complete H.M.V. DA series (vol. 6), H.M.V. DB series (Vol. 4), H.M.V. D and E series (Vol. 5.) and the Columbia L, D, LX, LB, PX, PB, X, SDX, YB and 7000 series (all in volume 8).

Mention must be made of the Dischi Fonotopia catalogue (Vol. 3) also from Oakwood Press. The records were available in Britain to some extent, and they are of particular interest to the collectors of records of 'Grand Opera'. Here again some artists receive only the briefest mention as they fall outside the interest of the compiler. I refer to the military band records and some of the choral numbers.

The British Institute of Recorded Sound has published a complete numerical listing of Columbia LX and LB series, but as mentioned above, these are included in the Oakwood Press Book 'Columbia Celebrity Records'. (Vol. 8)

From Matrix magazine has come the complete listing of ten-inch Panachord records, published serially from the researches of Roy Mitchell. A comprehensive numerical listing, it lacks the issue or recording dates and the few twelve-inch records have not been mentioned.

Also from Matrix is Arthur Badrock's listing of the Duophone series D4001 to D4059. A far-from-complete listing of the obscure 'Tower' records has appeared from the pen of Mr. Badrock in the Collecta magazine.

R.S.V.P. magazine published serially another of the indefatigable Arthur Badrock's catalogues. This was the ten-inch Aco records. Many gaps were evident, but the latest news is that the majority of these are now filled.

Jim Hayes of Liverpool was also using R.S.V.P. to publish the Dance Band records in the H.M.V. B5000 series. Unfortunately, this was left incomplete, and although the complete listing is now

110 available from Mr. Hayes, the format has been changed and it now consists of artists and titles only.

Much more comprehensive catalogues from Jim Hayes were the Columbia 'CB' series and the Vocalion Labels (Swing, series, Celebrity Series, Continental series, and Origins of Jazz series). This is the Vocalion Company of Crystalate & Decca ownership during the 1930's. Other complete label listings from Mr. Hayes which are mostly of 'artists and titles' only format are the HMV BD5000 series, The Radio (then) Edison Bell Radio records, Winner W prefix and Woolworth's 'Crown' records made by Crystalate.

The only other complete label listing to my knowledge is Boosey & Hawkes own catalogues of 1957 and 1969, which includes all records that have any significance for record collectors of standard repertoire material. The latest Boosey & Hawkes records are of specially composed music for all forms of 'Show Business' productions and fall a little outside the scope of this article.

That, then, to the best of my knowledge, is the extent of the labels and catalogue series which have been published in Britain, of British records which have been published. (Your Editor will remind you of some important Danish and Swedish publications in the next issue). There are a few short lists of less than 100 discs which have appeared in various magazines all compiled by Jim Hayes. Such were the Stereo's numbered 5000 series, Broadcast International Decca J series, Broadcast 4-tune, Imperial Broadcast. Much work is in progress, and in a future article I shall endeavour to detail what is known to me.

(Editor's note: Before concluding this section on record research, I should welcome news of what positive research is in progress in the U.S.A. It always seems to me that compared with the size of that country's army of record collectors, the amount of research is small. At present I know only of the work of Paul Charosh and Allen Koenigsberg. Are there others? Is there someone who would like his record listings given the light of day through these pages? We also know of John Petty's forthcoming discography of Cal Stewart, who else has a similar discography approaching the light of day????)

DAVID BISPHAM

BY LAURIE HERVINGHAM-ROOT

(part 5)

(continued from page 35)

Columbia Tricolour (or Banner) Label discs. U.S.A. 1910

30331 The Palms (Fauré)

30332 The Boat Song (Ware)

30333 The Pauper's Drive (Homer)

30334 Ring Out Wild Bells (Gounod)

Four songs were the result of a visit to the Columbia studios in 1910. Of variable quality and musical worth I find this group quite interesting. The least musical is the best of the set while the rest have their points of interest and comment.

30331 The Palms (Fauré)

The famous Hymn for Palm Sunday. Here it is sung to an English text. Bispham made no concession to the French language here. For this reason (the English text) and also because I admit to a strong bias for the recordings made by the famous French bass. Age and a dryness of voice are evident. I think that the latter is inherent and take their toll here. A rather unnecessary top F at the end of the second verse does nothing to endear this recording to me. Nor is it taken with any ease or grace. In Australia this record had a very short life under the normal Columbia label, but it was available on import on the Banner label some few years before this time (1914). It is listed in my 1910 catalogue as an import. Possibly it did

have a great sale and it is a hard record to locate almost certainly because of its limited-life.

30332 The Boat Song (Ware)

An exercise in sentiment and charm. The man dreams of his boyhood days; of the boat drifting down the stream. A perfectly lovely record and one of Bispham's best. Legato, phrasing and artistic use of portamenti make it a truly delightful little ditty. It is of little musical worth but the artistry and charm are so much to the fore that the final results are irresistible. It is extraordinary how one type of song will suit a singer while another one as recorded seems almost to repel the same singer's artistic output. Only a trifle, but thoroughly recommended. Probably the definitive version.

30333 The Pauper's Drive (Homer)

The grim and grisly humor of this poem has scared off many a Bispham collector, to fight shy of this record. It tells the story of the pauper who has died unknown, unloved and unsung. He goes on his last journey, in a coffin on the back of a flat top dray. The driver is in a hurry there are no mourners, and the noise of the hurrying dray is the first time that the pauper has made a noise in the world. Each of the first four verses ends with the driver's refrain "rattle his bones over the stones, he is only a pauper nobody owns." No wonder one recalls the story of Mozart's last ride. The harsh humor suddenly stops. The driver takes up the story. He tells us that no matter if his load was a pauper, friendless and alone, he is still owned by God. Bispham fairly relishes the horrific humor of the music with its sudden change of mood to one of peace and hope for the unfortunate one just dead. He is deeply in accord with the message which the poem and music contain and he does it the fullest justice. Again a definitive rendition. The words will deter many collectors, but I can fully recommend this record.

30334 Ring out Wild Bells (Gounod)

A New Year's song. It tells us to ring out the bad old ideas and ring in the new ideals for mankind. The basic sentiments of the poem are fine, but nobody listens to such ideas these days. It is well sung with plenty of vigour. It adds nothing to either singer or composer. It is a nice disc to have, but if you haven't it, then do not shed any tears over your loss, it is of no great consequence.

Columbia Tricolour (Banner) label. U.S.A. 1911

30543 Lord God of Abraham (Elijah - Mendelssohn)

30544 Honour and Arms (Samson - Handel)

Why do the Nations? (Messiah - Handel) 30545

O God Have Mercy (St. Paul - Mendelssohn) 30546

30543 Lord God of Abraham (Elijah - Mendelssohn)

How much these stodgy drab offerings of Mendelssohn were loved by our Victorian forebears. They revelled in mournful misery and if there was appropriate music to go with it, then so much the better. Mendelssohn was just the man for the hour. He gave them large "dollops" of what they wanted and more was asked for and freely given. Bispham gives the aria preceded by a few bars of recitative. It is sung in a duly ponderous manner as befits the music and words. Most artistic is his treatment. It is more than likely that if we had singers of the high artistic achievement today, works such as this would possibly regain their popularity. Perhaps it was the chance of hearing a group of fine singers in such a work that drew enthusiastic audiences.

30544 Honour and Arms (Samson - Handel)

Another popular number which is well sung by Bispham. It is only when we listen to the records of secular and sacred works do we realise the huge decline in the correct (traditional?)

method of singing these items. It is florid music which finds out the weaklings: by which I mean the vocal weaklings. The pointing of each note in these divisions is a lost art if the few modern versions we can hear of them is any criterion. Bispham did it very well. Generally he must take second place to that badly recorded English basso Watkin Mills. In any case Bispham's performance is a good all-round one and can be well recommended to both specialist and collector.

30545 Why Do The Nations? (Messiah - Handel)

One of the most popular of all bass arias in oratorio and one of the most difficult. It has many florid divisions which are not easy to sing. It is on these that the average singer stands or falls. Modern presentation of these passages is usually in the form of a rising and falling glissando. This may be easy for the singer but it does nothing for Handel. The other method is a curious bouncing style, jumping from note to note. This has a most unsettling effect upon the listener. Bispham sings these florid passages extremely well and the whole aria is given in fine style. In general many of my remarks on the previous record must hold for this one. In any case, this record is one of Bispham's best and for those who like this kind of music, it is a must.

30546 O God Have Mercy (St. Paul - Mendelssohn)

Back to the sombre mood of Mendelssohn. Bispham is right in his home territory in this style of music and well does he sing it. Dignity, poise and fire, when necessary, and artistry all combine here to give a fine version of this music. My comments on the "Elijah" excerpt are all pertinent here. It is not joyous music but it can stand on its own feet because of its character. Whether we care for it is beside the point. It is an example of the singer giving of his artistic best and we need not look further afield for much else.

Columbia Tricolour (Banner) Label U.S.A. 1912

30766 Rocked in the cradle of the Deep (Knight) Unissued in the U.S.A.

30767 Banjo Song (Homer)

30768 Who Knows? (Heinrich)

30770 All Through The Night

30773 Danny Deever (Damrosch) (orch)

30774 Pirate Song (Gilbert) (orch)

30791 Banks of Allan Water (Horne)

30792 Oft in the Stilly Night (Stevenson)

30793 Yeoman's Wedding Song (Poniatowski)

- O that we two were maying (either Gounod or Nevin) = duet with Nielsen. Unissued

The 1912 group of Bispham records comprise an interesting coverage of ballads. Two items have been remade, this time with orchestral accompaniment. For the rest there are new items in this session. I do not know the story on the last named item other than it is supposed to have been made. It is a double sided disc backed with a version of 'Rocked in the Cradle of the Deep'. This could be the record listed above, but not released in U.S.A., or it could even be a further recording of the same item. I do not know the answer.

30766 Rocked in the Cradle of the Deep (Knight)

A song much loved by the Victorian era concert basses. It has a nice flowing, and easy to sing, vocal line and each verse concludes with an optional descent into the depths. The song is neither better nor worse than any of its period brethren. Bispham gives an excellent account of himself and lifts the song from the mundane to the near classic. Some fine legato singing, mezzo-voce work and some beautifully controlled portamenti. In the second verse he rises to a held pianissimo top note (probably F) and then a descent to a final low note (again probably F)

two octaves from the high note. Not bad for a man over fifty years old, with a solid career behind him such as Bispham had. It is unfortunate that the final low note is "smothered" by the orchestra. It is definitely there and well sung. Probably the definitive version, if you are looking for one such for this song.

30767 Banjo Song (Homer)

A little Negro song. An excellent record, per se, but Bispham is an unbending lover. I do so wish that he had phrased his music by following the poetic line instead of the musical line. These two lines are not always in complete accord. Some attention to his phrasing would have worked wonders here. There is no doubt that he could and did do this as many of his records attest. The 'Boat Song' and 'Rocked in the Cradle of the Deep' come to mind immediately. None the less, a good record which could have been better, but isn't, the more is the pity. Probably more for the specialist than the general collector.

30768 Who Knows? (Heinrich)

This record was never available locally and is only one of my more recent additions. I can imagine some more interesting songs by the same composer (I have the music of some of them, including one dedicated to the singer). Still, one must be thankful for small mercies. The recording is only fair; the words do not come over with any clarity. The recited phrase "Who Knows?" occurring at the end of each verse is inclined to "shatter" (a minor "blast") a little. Generally a dull song and one for the specialist only. There is a tendency for the higher notes to hoot.

30770 All Through The Night (Old Welsh Melody)

As with the previous records, this one was never available locally. It is one of my most recent additions. It is sung in a quietly contemplative manner which suits the singer so well. I do not know who saw fit to allow the orchestra to play the accompaniment in the second verse in the minor key, but it completely alters the whole character of the song. If this had the agreement of the singer, then I am disappointed that he allowed such a move. It may have been made in spite of him. Whatever the reason, it sounds bad and is bad. The singing is good. The vocal line clashes with the accompaniment in the second verse and spoils the mood of the song. Not recommended except for the specialist.

30773 Danny Deever (Damrosch)

A further (second) recording of this highly dramatic song. Six years had taken their toll on the singer's voice, and a slight loss of virility is noticeable. This must be accepted and allowed for; age is what it is. In any case, it is a fine version if you lack the earlier one. If you have them both, then so much the better. A good dramatic interpretation and one for any collector, despite the somewhat gruesome story which is so well set to music. Both versions released under the same Columbia number 207. Some copies of the later version show the detail of the early version on the label (as is the case with Annie Laurie - Col. 155) and a record must be played in order to differentiate between them. In both cases (Annie Laurie and Danny Deever) the accompaniment is sufficient to place the record.

(To be continued on page 139)

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EDITORIAL

I still receive requests for a code of converting English £ into various other currencies. Not only is this "unsafe" at the moment owing to an international dither sparked off by President Nixon's speech about the American economy, but also because this magazine goes to at least 25 different countries and conversion tables would be so very difficult to work out for them all. If I published for one nation, I should have to publish for all. I can only suggest that you contact your nearest bank, and work out a table in 5 Pence stages up to £1 (which equals 100 P).

Instructions for Replacing a Phonograph Mainspring

FIRST, be sure to let the motor run down completely before taking out the spring barrel, or container. Then remove the plate which holds the spring barrel in position in the motor and take out the barrel. Remove the cover. This is sometimes fastened to the spring barrel by lugs which must be bent to permit its removal, sometimes by screws, sometimes merely by friction, fitting closely to the barrel.

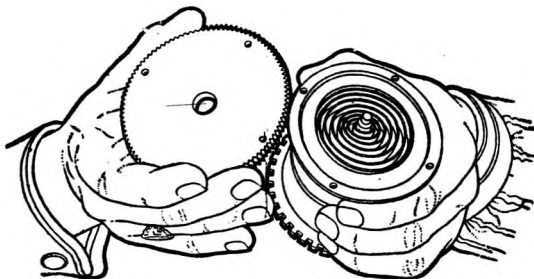


Figure 1. Spring barrel with cover removed.

The appearance of the spring barrel will then be about as shown in Figure 1.

With a screwdriver unhook the inner end of the spring from the center post, as in Figure 2. Then, with the screwdriver and the thumb, grasp the inner end of the spring and pull a few coils a little way out of the barrel (Figure 3). Be very careful not to pull more than a few coils out in this manner, as there is danger of the entire spring flying out unless great care is used.

The spring thus started, let the loose end dangle while you uncoil it as shown in Figure 4. Keep both hands firmly over the spring,

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turning the barrel slowly as the fingers release more and more of the spring until it is finally all uncoiled. Then unhook the other end of the spring from the barrel.

Remember in just which direction you unwound the spring and just how it was attached to the barrel, as your new spring must be put in exactly as the old one was; otherwise the motor will not run.

Removing Clamp From the New Spring.

The new spring is sent tightly coiled and held so by a wire or other clamp. This wire or clamp must be removed with care, else the spring in uncoiling is likely to fly out of your hands, injuring you or a

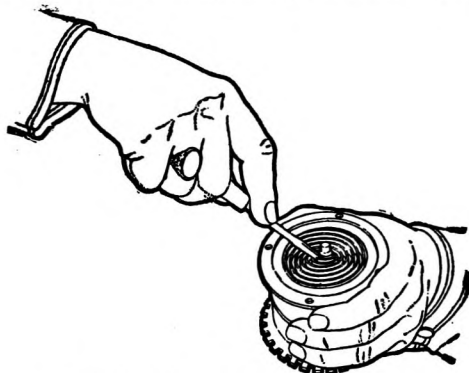


Figure 2. Unhooking spring from center post.

bystander. The safest way is the method shown in Figure 5. Place the new spring just as it comes to you on the floor, with the center of it resting on a small block, which is smaller than the outside coil of the spring, or else place it partly over the edge of a raised platform or box. Press one foot heavily upon the spring while, with the screwdriver, you push down the wire or clamp which confines it. When this slips off the spring will unwind with a rush, but if your foot holds it firmly it can do no damage.

Putting the new spring in the barrel is merely a reversal of the process of taking the old one out. Hook the outside end on to the rivet on the inside of the spring barrel, exactly as the old spring was

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attached. Then holding spring and barrel as shown in Figure 4, wind the spring into place, taking care as you wind that each coil is pressed down level with the others. When the spring is all coiled in the



Figure 3. Starting the spring from the barrel.

barrel, hook the inner end on to the center post, just as the old spring was attached there.

Lubricating the New Spring.

The new spring must be thoroughly lubricated with a graphite preparation made specially for this purpose. This is described and listed both in our big General Catalog and our special Phonograph Catalog. Ordinary thin oil should not be used for the mainspring. The graphite lubricant, having a thick consistency, is held in the

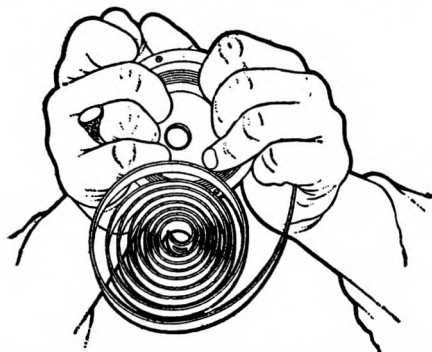


Figure 4. Uncolling old spring from barrel, or coiling new spring into barrel.

spring barrel a long time. Thin oil, on the contrary, very quickly runs away and leaves the spring dry.

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When the new spring is in place, and before replacing the cover on the spring barrel, pour the lubricant in until the barrel is about three-quarters full. Be careful to distribute the lubricant everywhere between the coils, so that every part of the spring will be thoroughly oiled. This done, replace the cover and restore the barrel to its place in the motor.

One can of lubricant is usually sufficient for both springs of a two-spring motor. But two cans of lubricant are needed for three springs.

Lubricating an Old Spring.

Mainsprings will frequently run two or three years without needing re-lubrication. This need, when it does arise, is generally shown by a knocking or pounding sound while the motor is running. It is best, before lubricating it as described in the foregoing paragraph, to



Figure 5. Removing clasp from new spring.

thoroughly clean off the old graphite which sticks to the spring. This may be done without removing the spring from the barrel. Immerse the barrel, with the spring in it, in benzine or gasoline. When the spring is clean allow it to dry completely in the open air. Then pour in the lubricant as described above.

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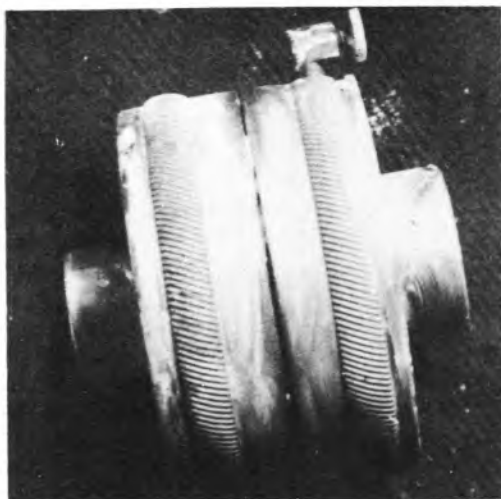
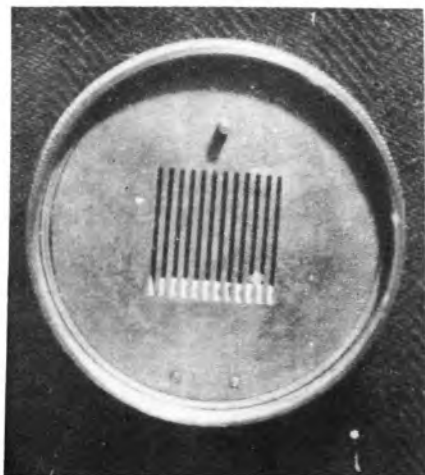
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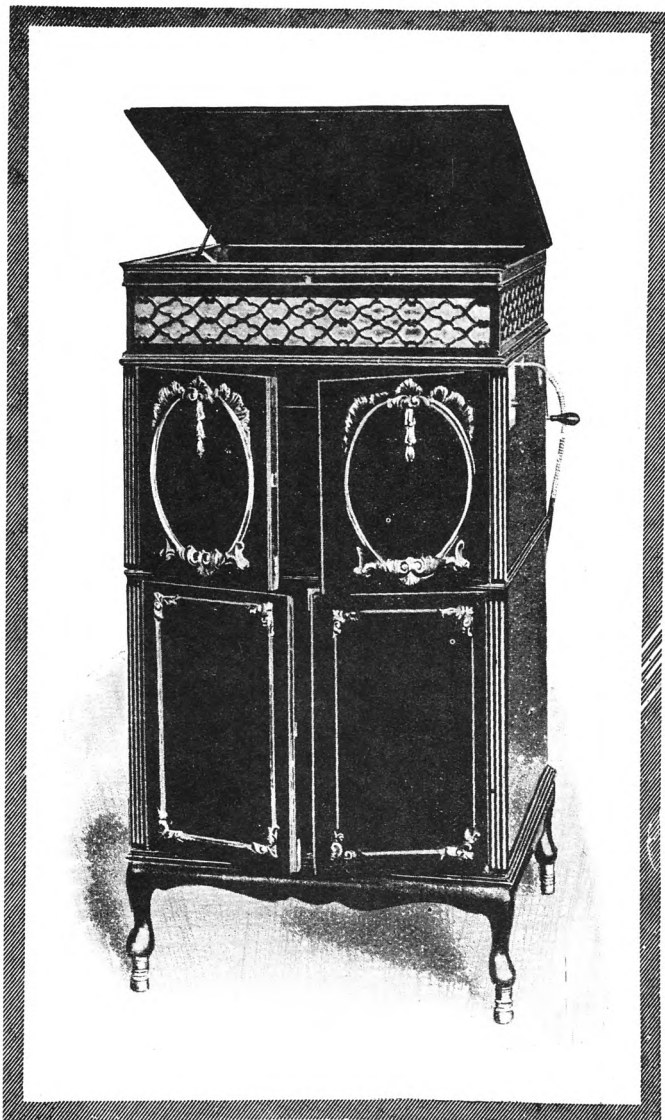
Height, 4 ft. 2 ins. Solid Mahogany Cabinet, handsomely ornamented with hand-carved scrolls and frets in Chippendale style. The whole of the mechanism and the horn are enclosed within the cabinet. Latest triple-spring motor. 12 in. turntable. Speed indicator. Gramophone taper arm. Auxetophone sound-box (the invention of the Hon. C. A. Parsons). Electrically-driven motor supplying air, pressure to suit all voltages.

THE AUXETOPHONE

by Ernie Bayly

Edison introduced a Patent in Britain in 1878 in which he showed that a stream of air could be used to amplify sound. The British engineers Short Brothers had experimented with the idea during the later 1690's and in 1902 (Sir) Charles Parsons bought it to commercial fruition. The principle was shown to the Royal Society, then in 1906 The Gramophone Company (H.M.V.) began marketing them. They were demonstrated in parks, The Albert Hall, etc. but judging by their scarcity these days, they could not have sold in quantity. They certainly amplified the sound. Your editor has heard one working, and when the pressure of air is made to pass through the little slits in the membranes (diaphragms) in the specially-constructed soundbox, the volume of sound is greatly increased. The air pressure is built up by an electric motor in the base of the cabinet. In the illustrations below of the soundbox, the membranes are seen, while the external picture shows how the 'tube' fed in and out of it. It came in halves, being threaded at the middle. In the external view, the needle-holder is seen at the top. Our illustrations show two of the more expensive and elegant models. (It horrifies us to know of one of these stripped of its "works" and being used as a cocktail-cabinet!!)





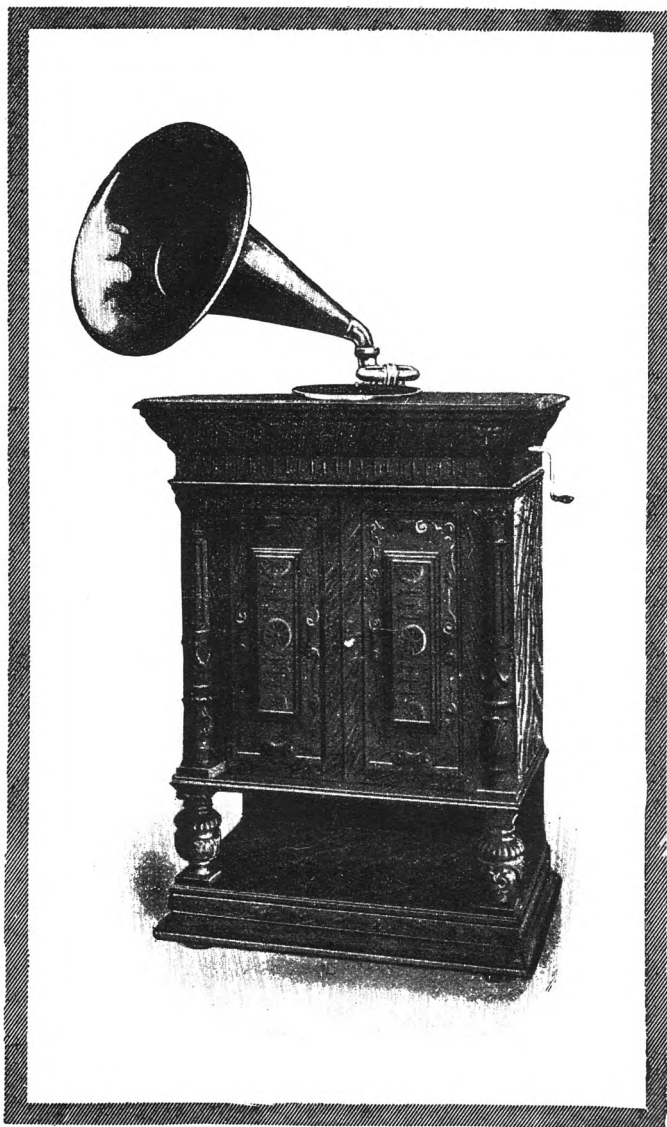
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Height, 3 ft. 8 ins. Sol'd Oak Cabinet, elaborately hand-carved in pure Flemish style. Latest tri-ple-spring motor. 12 in. turntable. Speed indicator. Gramophone taper arm. Auxetophone sound box (the invention of the Hon C. A. Parsons). Electrically-driven motor supplying air pressure to suit all voltages.